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AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15;
Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY
INCORPORATED.

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PARIS AGENT: F. Neuville, 49 Avenue de l'Opera.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

Copies of the "American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at Brentano's, Avenue de l'Opera, Paris.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 49 Avenue de l'Opera, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The death of Theobald Chartran, the news of which was a sad surprise to his many friends in America, although it had been known in Paris for a long time that he was mortally stricken, removes a painter who, if not great, was one of the cleverest, most facile and accomplished of his time. He struck his highest note in the portrait of Pope Pius IX., and his composition portrait group, "Signing the Peace Protocol in Washington," also ranks high among contemporary paintings. A large part of the fortune left by the artist was gained in the United States, and chiefly in Pittsburg, and in recent years. He was an industrious and facile painter, and his methods, if perhaps a trifle sensational at times, produced effective results. Chartran was a man of exceptional charm of manner and personality, and his loss is deeply felt by his friends.

The final purchase of the great Kann collection of Paris by the Messrs. Duveen, Gimpel and Wildenstein, of this city, London and Paris, the news of which comes by cable too late for extended notice of the collection in this issue of the Art News, is the most important and interesting incident of the summer in art circles. Following the acquisition by the Metropolitan Museum of the Hoentschel collection; and of the Hainauer collection by Duveen Brothers, last year, the final disposition of the Kann treasures completes a remarkable trio of art sales. We have consistently and persistently maintained for six months past, despite denials in the dailies, that Duveen Brothers held the option on the Kann collection, and our assurance to this effect is now justified, which fact should emphasize the reliability of our news, and our corres-

pondents in the world's art centers. We congratulate the Messrs. Duveen, Gimpel and Wildenstein, upon their acquisition of this unique art collection, many of whose numbers will undoubtedly come to the public and private collections of the United States.

In our June issue we published a reproduction of the charming picture by Mlle. Achille Fould "Le Vin Doux," and which was one of the best and most admired of the pictures in the last Paris Salon. This reproduction, and an excellent one it was and one that brought out the charming decorative quality and details of the original canvas, was noticed by a gentleman in New York. He wrote to his brother, then in London, and he enclosed the illustration, taken from the Art News, and requested him to secure that picture for him. His brother in time wrote to a firm of dealers in Paris to purchase the picture. They were unable to do so, as it had already been sold, but after some negotiations succeeded in buying from the artist, Mlle. Fould, her original finished sketch for the Salon canvas. Thus the American Art News secured a coveted picture for a collector and sold it for the artist. Good proof of its value as an advertising medium.

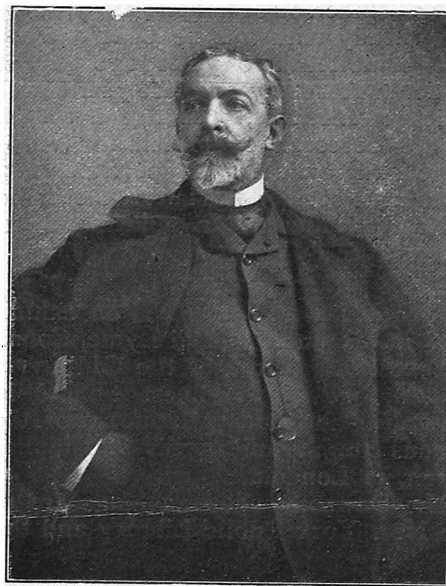
METROPOLITAN MUSEUM.

That there is great activity at the Metropolitan Museum even during the summer is shown by the recent opening of room 26, where the Edward C. Moore collection of European and Oriental pottery, metal and glass is now displayed to excellent advantage. The objects were bequeathed by Mr. Moore in 1891 and have long been in this room, but they present an entirely different appearance, now that they have been scientifically classified and labeled by Mr. Hoblitzell, under the direction of Sir Purdon Clarke.

The August Bulletin announces few accessions, but with the return last week of the Director we may expect some important announcements as the result of his European visit.

The most important purchase shown among the recent accessions is a flounce of Point de Sedan lace of the 17th century, a marvel of beauty in design and workmanship. A bronze statue, "Mowgli," by Abastenia Eberle has been added to the collection of sculpture by American artists. Gifts include a number of pieces of small silver from Mrs. Charles W. Woolsey, while the loans from Mr. J. P. Morgan were the most important objects shown at the August press view. They consist of a marble bas relief of "Madonna and Child," by Agostino di Duccio, and a terra cotta bust of St. John the Baptist, by Rosellino, the drapery glazed in blue and the balance unglazed. They have been placed in Gallery XI., near Miss Caroline Morgan's "Madonna and Child" by Mino da Fiesole, and the terra cotta attributed to Della Quercia, thus forming an admirable group of sculpture by the Italians of the Renaissance.

Special stress is laid on the privilege to copyists, and, indeed, our Museum is the most liberal in the world in this respect, even permitting amateurs to take snap-shots in the galleries. It is interesting to note that the attendance in June increased from 51,804 in 1906, to 67,006 this year.



THE LATE THEOBALD CHARTRAN
By courtesy of M. Knoedler & Co.

OBITUARY.

Theobald Chartran, the well-known portrait artist, died in Paris, July 17, after a long illness, aged 58.

M. Chartran was born in 1849, in Besancon. He was a pupil of Cabanel, and early exhibited that talent for portraiture which afterwards made his fame. In 1872 he exhibited for the first time in the Salon. Five years later he obtained the Prix de Rome. At this period of his career his chief works were religious and historical, although even then art critics declared his portraits of characteristic distinction.

In 1893 M. Chartran made his first visit to America, coming with a commission to paint portraits of two members of the family of Mr. Perry Belmont. As his fame increased in this country M. Chartran found it necessary to visit New York often. After 1899 he made annual visits taking a studio here and remaining several months each year.

In 1902 he painted the portraits of President Roosevelt, Mrs. Roosevelt and Miss Alice Roosevelt, now Mrs. Nicholas Longworth.

These portraits were exhibited for the first time at a private view at the home of M. Cambon, at that time the French Ambassador. The French government bought the pictures of the President's wife and daughter, presenting the one of Miss Roosevelt to the President and the one of Mrs. Roosevelt to the United States government for the White House.

After painting the President and his family, M. Chartran's next celebrated portrait was one he painted in 1904 of Cardinal Gibbons. He had already painted a portrait fifteen years earlier of Pope Leo XIII. The Pope had never before sat for a painter and the sittings were at the Pope's request.

At the time of the great Baltimore fire M. Chartran was seized with a desire to paint a picture of the burning city, so he hastened there, and while working on the top of a high building almost lost his life.

Perhaps one of his most celebrated large canvases is the painting of the signing of the Spanish-American peace protocol, in Washington, in 1899.

In most of his visits on this side Mr. Chartran was accompanied by his wife who died in France prior to his last visit here in January, 1906.

Many exhibitions of Chartran's work have been held in New York.

Augustus Saint Gaudens, L.L.D., L.H.D., the well known sculptor, died at his home in Cornish, N. H., August 3, after a long illness. Death was caused by a general breakdown of the system, due in part to a form of nerv-

ous dyspepsia, with which he had long been troubled.

The death of Augustus Saint Gaudens deprives American art of one of its foremost figures. Although ill-health had pursued him for the last seven years, during which he had to undergo several exhaustive operations, Saint Gaudens made a vigorous fight to the last. Between the attacks of his treacherous disease, he continued to work in the big studio near his country home, in Cornish, determined to carry out the commissions he had agreed to accomplish. Toward the last he would insist on being taken over to the atelier to direct the workmen with that conscientiousness which was a marked trait of the man from his earliest student days.

In Europe he was regarded as our foremost artist. He had long ago received honors from France, and only last spring he finished and sent to Ireland the statue of Charles Stewart Parnell, which takes its place as the finest of the public monuments of Dublin.

His father, Bernard Paul, was a native of St. Gaudens in the south of France, a shoemaker by trade, who emigrated when comparatively a young man, and while on his way to the United States, stopped at Kingstown, near Dublin, where he was married and where his son Augustus was born, March 1, 1848.

Saint Gaudens was early apprenticed to a cameo cutter, with whom he learned to work with extreme minuteness and care. He went to the art school of the Cooper Union and later to the schools of the Academy of Design, but it was evident to at least one of his father's friends that he had talent enough to make a name for himself in a larger field. In 1867 Saint Gaudens, pere, was persuaded to send him to Paris, and all the more readily because, himself a Frenchman, he regarded France as the only country worth considering in matters of art.

But before he left, the young aspirant executed a public monument scarcely known to New Yorkers, one very likely ignored as much as possible by the sculptor himself—Saint Tammany on the facade of Tammany Hall. Later, when in Rome, he made a Hiawatha which attracted much attention from American travelers.

Since then New York has seen unveiled the original and beautiful statue to Admiral Farragut on Madison Square, the seated Peter Cooper on the Bowery, and the splendid equestrian General Sherman on Fifth Avenue Plaza; Boston admires, on Beacon Street and the Common, the combination of equestrian statue and relief commemorating Col. Robert Gould Shaw and his negro troops fallen at Fort Wagner; Springfield, Mass., and Philadelphia have his "Samuel Chapin, Puritan," and Chicago may well boast of his impressive Abraham Lincoln, and his fiery Gen. John A. Logan.

Perhaps his most imaginative statue is the bronze seated figure of "Nirvana," or "Grief," in a private burying garden at Rock Creek Cemetery, Washington, D. C.

Attended by artists of note from many parts of the East, the funeral of Augustus St. Gaudens was held August 7, in the small studio near the late sculptor's home. Beautiful floral emblems from many societies and distinguished men and women testified to the honor and esteem in which the artist was held, while tributes to the life of St. Gaudens were paid by Kenyon Cox and Percy Mackaye, the playwright. The burial was in Windsor, Vermont.